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## AMERICAN ART NEWS.

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## WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

LONDON	
American Express Co.	Haymarket
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PARIS	
Brooklyn Daily Eagle	53 Rue Cambon
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Student Hostel	93 Boulevard Saint-Michel
The American Art Students' Club	4 rue de Chevreuse
Lucien Lefebvre-Poinet	2 Rue Brea

## Art Treasures in Germany.

Mr. Park Benjamin writes to the N. Y. Times as follows: "As the priceless works of art in the museums of Germany are educational for the world, it is not clear how their transfer to other custodians can amount to a war indemnity, as Professor Mather suggests. The student might perhaps find it more convenient to study them in one place than in another, but the main point is their preservation in safety wherever they are. All art masterpieces should be removed from Germany, as a matter of course. People who burn libraries and wreck cathedrals are quite as likely to use the Sistine Madonna as a gun tarpaulin, and for that reason it is no more safe in Dresden than in an Apache tepee. This fact is now demonstrated and cannot be altered by the outcome of the war. If the German variety of culture has any exponent, it is the Hohenzollern museum, but, naturally, that will be packed up with the other luggage of the family when it departs from Berlin.

## ART BOOK REVIEW.

MODERN PAINTINGS BY GERMAN AND AUSTRIAN MASTERS, Collected and Cataloged by Josef Stransky, New York, 1916 (Printed for this author).

Mr. Stransky is not only a famous chef d'orchestre, but an art collector of taste and discrimination. The catalog which he recently published of his XIX century German paintings would suffice to prove this, the preface and the biographical notices of the artists whose works are admirably illustrated in the book, forming an illuminating introduction to his comprehensive collection of the works of the modern German school, a collection certainly unique in the United States.

While frankly acknowledging that Germany produced no prominent painters since the days of Dürer and Holbein until about the middle of the XIX century, Mr. Stransky writes with enthusiasm of the renaissance of German art which started at that time, and he notes the influence of French painters on these German artists, and dwells on the fact that Courbet first met with recognition in the Germanic countries, while France called the attention of Germans to Leibl and Lieberman, when these painters were ignored by their own countrymen.

The list of artists represented in Mr. Stransky's collection and of their works is divided into the following: The Classicists, the Leibl circle, the Berlin school, the Austrian-Hungarian school, and the Swiss school. The book is admirably compiled

A communication received by the ART News from Knoedler and Co., is to the effect that they did not bid on the Stuart portrait of Washington sold to Mr. C. E. Harris in the recent Coles auction at the Anderson Galleries.

## THE CLOUDS ARE ROSY.

This is a good time for Americans to recall and heed the advice of old Petronius, who in "Quo Vadis" said to his young friend "Let no clouds obscure Thy sky, and if there be clouds, let them be of rose color."

There has been and is too much shaking of heads and shrugging of shoulders in the galleries and studios of the country since the fine and fateful message of the President on Monday evening last, and even some open and fearless croakings that America's casting her lot with the Allied Nations of Europe in the fight of Civilization against barbarism, spells not only the premature close of the current art season, but poor business times ahead.

We can discover no reason to change our opinion expressed last week, that after a period of even suppressed excitement, following the actual declaration of war, with the long suspense ended, business in general, and in the art trade as well, will resume, and with the largest amount of money ever in circulation in this country, will not only be good but active. We also predict that the coming important auction sales of the Watson pictures and other noted art and literary collections will be successful, and that the art season, with Americans remaining at home this year until late, will be unprecedentedly prolonged. The clouds are rosy.

## OUR SALE RECORDS.

We are impelled to again call the attention of the trade and collectors to the value of our records of art and literary sales, both for information and as records. So hastily and carelessly compiled and published are those which, save in the case of a sale of unusual importance, are given sporadically in the dailies, that they are virtually of little use.

A convincing proof of this fact is furnished by the record in the dailies of the sale last week, at the American Art Galleries, of the pictures left by the late Henry W. Ranger. Not one of the reports in the dailies of this interesting event had anywhere near the correct total and some were thousands of dollars in error. It remained for the ART News alone to give the correct figures.

With the present pressure upon their columns of war news, the dailies can only pay perfunctory attention to art news and sale records, and even the scant notice given to this news is hastily gathered by reporters, busy with other jobs, and passed off by still busier copy readers and city editors.

For carefully compiled and correct art and literary sale records, buy and read the ART NEWS.

## THE "FLAGLESS" HANFSTAENGL.

Herr Franz Hanfstaengl had not, as the ART News goes to press, found it advisable to display the "Stars and Stripes" in or over the windows of his picture shop at Fifth Ave. and 45 St. In this position he has the proud eminence of being alone among the dealers of New York at present, no matter what their nationality or affiliations.

The stock of the London house of Hanfstaengl was sold at auction last month by Government order under the English "Trading With the Enemy" act.

Robert W. Vonnoh spent the greater part of the winter at Lyme, where he has painted a number of landscapes. His recent works include several fine snowscapes.

## CORRESPONDENCE

## Should Loaned Art Works be Criticised?

Editor, AMERICAN ART NEWS.

Dear Sir:

It is very important and encouraging for art and the truth of its history, to have Mr. John F. Lewis, President of the Pa. Academy of Fine Arts, come out with the expression of his very sane and intelligent views upon the public criticism of loaned works of art, printed in your issue of the 25th inst. It means more than the mere works signify, when a man of his position in the art world writes an open letter welcoming, yea, indeed inviting, intelligent criticism, that will be informing, upon pictures in his own possession. He wants to know the truth and does not want the lie hidden from view or perpetuated for the future, and this is the way every one must feel who is not influenced by commercialism, for the dollars alone lose their value by being stamped "counterfeit!"

Fortunately your nameless "visitor" is unsupported in his plea for the darkness of ignorance. Intelligence cries for the light of truth, even though the Heavens fall. The critic criticised by "visitor" did a masterful, brave and most excellent work in writing as he did upon the Brooklyn exhibition, the only regret being that limitation of space doubtless kept him from going further as he very well could have done. Let those persons who are too "thin skinned" to have their possessions intelligently appreciated not contribute in the future to loan collections.

Faithfully,

Charles Henry Hart.

New York, April 4, 1917.

## A Protest from Boston.

Editor, AMERICAN ART NEWS.

Dear Sir:

As a humble member of the artistic fraternity here, will you allow me to protest against the indifferent and careless criticism (of a local show by four women painters) recently published in your columns and signed "Patrick Henry?" Overpraise and overblame always defeats itself, as it did in this account, and this latest acid attempt at being "smart" resulted only in being "smarty."

The summing up of a show by four well known painters as "flower-pieces, reminiscent generally of grandma's worsted," was stupidly inaccurate.

Miss Lucy Conant exhibited a large group of semi-decorated designs, sea weed and sea plants as motifs.

Miss Margaret Patterson had a score of landscapes painted in watercolor, and Miss Laura C. Hills was the only exponent of floral subjects, which she presented in a thoroughly modern, painter-like, and charming manner. And these able and "arrived" works were classified as under-serving company for another painter's four landscapes.

Poor old Boston! To have such a "Patrick Henry" reincarnated!

A Constant Reader.

Boston, Mass., April 2, 1917.

[We regret that "Patrick Henry" should have innocently offended our worthy correspondent and her fellow artists, by his doubtless well meant, if somewhat flippant, comment on their exhibition. We must admit that after over 12 years' experience on a trial of several Boston correspondents and a variety of treatment of art happenings in "The Hub," we are at a loss to know just what the Boston art public likes in the way of art notice or criticism. When our Boston correspondents write seriously of exhibitions and art works we receive complaints that "the Boston letter is too dull for words." Anon when they infuse a little humor, perhaps a little flippancy, into their letters, complaints pour in, with threats to cancel subscriptions.

Shall we confess, however, that these last complaints are more than outweighed by letters of approval, and an increased number of subscriptions? Is it possible that Boston art lovers and artists secretly enjoy the "touching up" now and then, of the foibles of the local art world or the failings of their fellows? "Can such passions dwell in celestial minds?"—Ed.]

An interesting exhibition of paintings by American artists will be shown during May at the Bangor, Me., Art Museum.

## OBITUARY.

## Joseph Burr Tiffany.

Joseph Burr Tiffany died at his residence in Yonkers on Tuesday last of apoplexy. He was born in 1855 in this city, a cousin of the Tiffanys—the jewelers. He was graduated at Cornell in 1878 and after a business career of some years created and became the head of the art department of Steinway and Sons. While there he designed many beautiful piano tops. An accomplished musician, his services were in demand for the organization of musicales at the White House during the Roosevelt and Taft administrations.

In 1911 Mr. Tiffany, who had given much study to the history of art left the Steinways and became associated with the late T. J. Blakeslee in the sale of pictures. He remained with Mr. Blakeslee until shortly before the latter's death in March 1913, and then opened art rooms for himself in the Ehrlich Building at No. 707 Fifth Ave., but having had no practical experience in the art trade was not entirely successful. He was a man of striking appearance, much cultivation and engaging personality.

Mr. Tiffany married in 1884 Miss Fannie Gere of Syracuse, N. Y., who survives him with four children, two of whom are married.

## Anton Biester.

Anton Biester, for many years one of Cincinnati's prominent artists, and the oldest member of the Cincinnati Art Club, died on March 26 at his home in Madisonville, Ohio, aged 80. He was born in Germany and studied there, and in Holland, Belgium and France. Later he came to America after teaching art for several years in Europe. Biester achieved a reputation as a portraitist and painter of panoramas. His works include portraits of Archbishop Purcell and Bishop Henni, and a painting and decorations in St. John's Church, Lewisburg, Ky.

## Mrs. Ella Watson.

The death of Mrs. Ella Watson, a landscape painter, and wife of Frank L. Watson, of Somerville, Mass., occurred on March 23. Mrs. Watson was born in Worcester, Mass., in 1850. She was a member of the Arts and Crafts Club of Boston.

## EXHIBITIONS NOW ON.

(Continued from Page 2)

## Hayley Lever At Daniels'.

The scales of Cornwall have fallen from the eyes of Hayley Lever, as was proven by his recent show at the Daniel Gallery. This once Englishman from Australia is now brewing in the American melting-pot, a welcome artistic ingredient to the great broth. This little man, whose watercolor-pail, dangling from the tips of mighty clever fingers, was one of the sights of Gloucester last summer, has found the real color of the ancient fishing town and put it down with vim and understanding in oil and aquarelle. From the whirl (a la Van Gogh) of the "River Exe, Devonshire," picture, the advance by way of Gloucester and Rockport is marked by increasing diversity and clarity of color, by greater conquest over mannerisms, and by a greater respect for the local aspect of nature. For instance, his "Rockport Pier" is that particular pier in Rockport at which many smart American painters have had a "fling," but which seemed to have been waiting for this man from over seas to sum up its picturesqueness and put down in considerable measure the quaint beauty of its setting.

The homeliness of Gloucester cottages that fringe the circle of the harbor, has seldom been more intimately and beautifully expressed than in Lever's picture called "Autumn," in which a fine tree of pale gold foliage rises in the street above the white gables of the fisherman's home.

The "Yachting—Gloucester," strikes a bright note with its transformation of white sails into sheets of glowing color, and "The Coast," presents in personal terms the ruggedness of rocky shore, the swirling weight of wind-driven sea, and the rhythm of tossing vessels.

J. B.

## Watercolors at Daniels'.

The Daniel Galleries, 2 West 47 St., are showing a group of watercolors by young painters of the ultra modern school. They include works by Charles Demuth, who has skill in arrangement and design, the "Bareback Ride," one of his best canvases. Jerome Myers has a colorful bit in "The Old Doorway," and William J. Glackens refinement of design in "The Summer House." Samuel Halpert has two typical examples. Preston Dickenson confines his efforts to color arrangements, and his "Circus" is brilliant in color and individual in design.

At these galleries John Marin is also showing a collection of recent watercolors, and while the design may be difficult to understand, his color is always harmonious.